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APRIL-MAY 1952 • VOL. 18, NOS. 4 AND 5

CSFA FACULTY SHOW

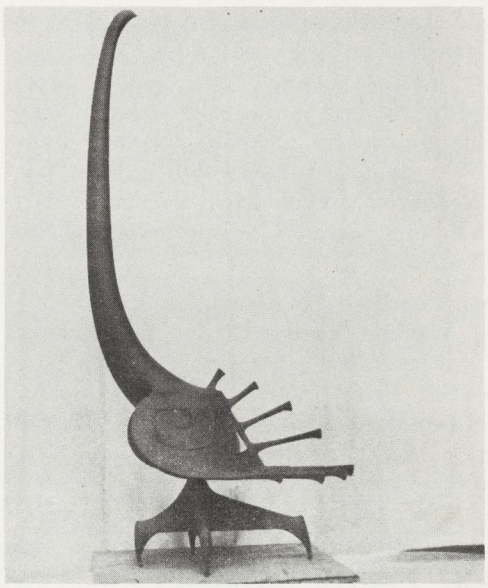
The current exhibition—May 6 to May 18—in the Educational Gallery at the San Francisco Museum is devoted to work by instructors of the California School of Fine Arts. Of pertinent interest in the *Teaching Art* show is a text explaining the School's educational aims. The text is composed of statements from the individual instructors, explaining their personal philosophy as teachers. The following statement by Ernest Mundt, director of the school, introduces the text:

"Contemporary art has many facets. It covers the whole range of creativeness from designing tools for living to the highest emotional and philosophical expression in painting and sculpture—and painting and sculpture today imply description, abstraction and self-projection.

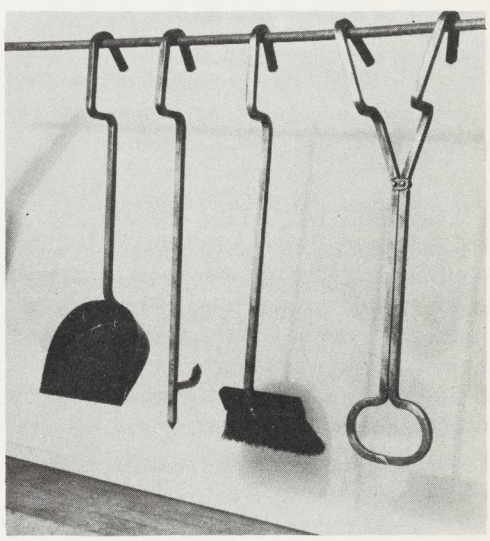
"All that seems clear at present about these varying art expressions is that each covers part of a whole truth that has not been formulated conclusively in contemporary terms—and perhaps never will be.

"Three things can be said about teaching art. Students must gain awareness of the wealth of past and present expression; it will be up to them later in their own work to contribute towards its clarification and enrichment. Part of art is craftsmanship which can be taught. The mystical gift of creation can be brought out through the inspiration of a teacher who is himself a creative artist."

The show represents work by twenty-two members of the faculty whose techniques include paintings, sculptures, drawings, watercolors, photographs, lithographs, etchings, collages, posters, designs, jewelry, ceramics, tools, etc.



Robert Howard: "*Night Watch*" (composite)
CSFA Faculty Show



Martin Metal: "*Fire Tools*" (steel).
CSFA Faculty Show

16TH DRAWING AND PRINT ANNUAL

The Art Association's 16th Drawing and Print Exhibition opened at the San Francisco Museum of Art on May 7th. Nine prizes and four honorable mentions were awarded from 87 jury selected entries.

The Art Association's Purchase Prize ($100) was awarded to Dale Joe for his drawing, "*Vegetable Eyes-Vinegar Blood*"; The Marion Osborn Cunningham Memorial Prize for Serigraph (the serigraph must be one of an edition of at least ten) ($75) to Dean Meeker for his serigraph, "*Don Quixote*"; Artists' Council Prize ($75) to Leonard Edmondson for his color etching, "*Heralds of Inquiry*"; Artists' Council Prize ($75) to Ward Lockwood for his ink, "*Horseman*"; Ellen Bransten Prize ($50) to Donn Steward for his color intaglio, "*Red Landscape.*"

San Francisco Art Association Prize ($50) to Virginia Vandegrift for her etching, "*Man of Honor*"; San Francisco Art Association Prize ($50) to Bernice Herger Strawn for her ink and charcoal, "*Mother and Children*"; Artists' Council Prize ($50) to Adaline Kent for her India ink, "*We Meet Again*"; Artists' Council Prize ($50) to Nancy Genn for her ink, "*Figure Drawing* No. 4."

Honorable mentions went to Ralph Du Casse for his graphite on fibreglass, "*Emergence*"; Hildegard Hass for her color and woodcut, "*Town in the Hills*"; Stanley William Hayter for his etching, "*Trois Personnages*"; Weldon Kees for his ink, "*Ink Drawing No. 1.*"

Karl Kasten, chairman, Felix Ruvolo, Edith M. Smith, Robert S. Neuman and Walter Kuhlman served on the jury of selection. The three former names made up the jury of awards.

An exhibition of paintings by Henri Matisse —May 23 to July 6—is on view at the San Francisco Museum of Art. The exhibition is open daily (except Friday, May 30) from noon to 10 p.m.; Sundays, 1 to 5 p.m. The show includes "Woman With the Hat", painted by Matisse in 1905. The oil is in the San Francisco collection of Association members, Mr. and Mrs. Walter A. Haas.

ART MAKES CONTACT

An exhibition whose focal point is expressed in one word, *contact*, presented its viewers with a provocative communication both pictorially and verbally, at the San Francisco Museum of Art—March 26-May 4.

The show was produced by the California School of Fine Arts; presented by the San Francisco Museum of Art; designed by Ernest Mundt and Martin Metal with technical assistance by Herbert Signer, designer, and Jack Benham, photographer.

The show was designed to help the layman to understand what the artist is trying to say. In a four page text reprinted and distributed by the Museum of Art the viewer is urged to do that which he is sometimes most hesitant to do—"you as the beholder of works of art must risk personal involvement."

The challenge of art is expressed in the text in this way: "Do we want always to prefer the familiar and the easy, or do we dare to venture into the unknown, the difficult, the new?"



Ward Lockwood: "*Galaxy*" (oil and casein)—Photo by Mildred Tolbert.

REPORT FROM NEW MEXICO

We asked Ward Lockwood to write about his sabbatical leave in Taos, New Mexico. Here is his response:

It took a bit of pioneering to live in Taos when we first knew the place. There were no electric lights — we used candles and oil lamps. There was no public water system— we had a windmill with an auxiliary hand pump. There was only one privately owned telephone which wired us to the outside world. There were no paved roads or streets, and the adobe mud in the little plaza would suck the galoshes off of tenderfoots' feet.

Change, the great constant, has been at work. Now there are good highways, some paved streets, neon signs, filling stations, motels, electric power, and telephone. There is also a sewage system, and there are service clubs, traffic cops, state cops, organized Indian dancers, and a loud-speaker in the plaza.

But the country is big and mighty and beautiful. It seems to endure quite gracefully the human scratches upon its surface. Proof of this may lie in the fact that more and more artists come to Taos. Last summer the weekly paper listed about 140 painters and sculptors in addition to students, writers, and sketch-and-run painters.

Originally the word "Taos" designated this 7000 foot mountain valley. It was called El Valle de Taos, and contained numerous adobe villages, the largest of which was called Fernandez de Taos, which is now simply Taos. To an outlying village we retreated from the swelling hoards of Taos proper several years ago. There on a few acres of ground we have a small house and large studio.

To this spot we repaired last June on my sabbatical leave from the University of California to spend more than six months. Only a painter-teacher can properly appreciate my privilege of spending long day after long day at work in my studio. I had the satisfaction of accomplishing many paintings which are now spread about from New York, Chicago, and Denver to California. Next fall I hope to get them all together for a show here. Reacquaintance with the galleries and museums of New York concluded the sabbatical.

In Taos I found Ed Corbett and Clay Spohn. Each had found a suitable adobe studio. When I saw them each had been far from urban surroundings long enough to acquire the comfort and custom of more casual attire. It was a question which better revealed this fact—Clay's battered felt hat of a shape never dreamed of by Stetson, or Ed's faded creaseless and form-fitting slacks. Both men were working hard and with fine results.

Corbett accomplished a series of highly sensitive drawings and Spohn had a number of highly individual paintings of great beauty. Among others painting in Taos were the original "founders" of the so-called colony of artists: Henry Sharp, Bert Phillips, and Ernest L. Blumenschein. There also were painters who have exhibited occasionally in this area: Andrew Dasburg, Howard Cook, Emil Bristtram, Tom Benrimo, Alfred Rogoway, Dorothy Brett, Oscar Berninghaus, Kenneth Adams, etc.

With the growth of Taos one finds an increasing number of commercial art galleries outside of the public exhibition gallery of the Harwood Foundation of the University of New Mexico, which accommodates the University's Field School of Art. There are at least ten or a dozen galleries with work ranging all the way from aspens to abstractions—from non-important to non-objective.

One of the liveliest is a gallery called La Galeria Escondida, owned and directed by Mrs. Eulalia Emetaz, and which is becoming nationally well-known. It is a place where the contemporary spirit is foremost and where an encouraging number of sales have resulted for her group. Another gallery of note is the La Fonda gallery in the hotel of the same name, the space being donated to the artists of Taos by the hotel proprietors. This gallery is managed and operated by a group of about eighteen Taos painters.

Representatives from museums visit Taos to select paintings for their exhibitions as do those from such exhibiting places as the University of Illinois. Altogether Taos, as a painting center, appears to have retained its interest and vitality.

—WARD LOCKWOOD

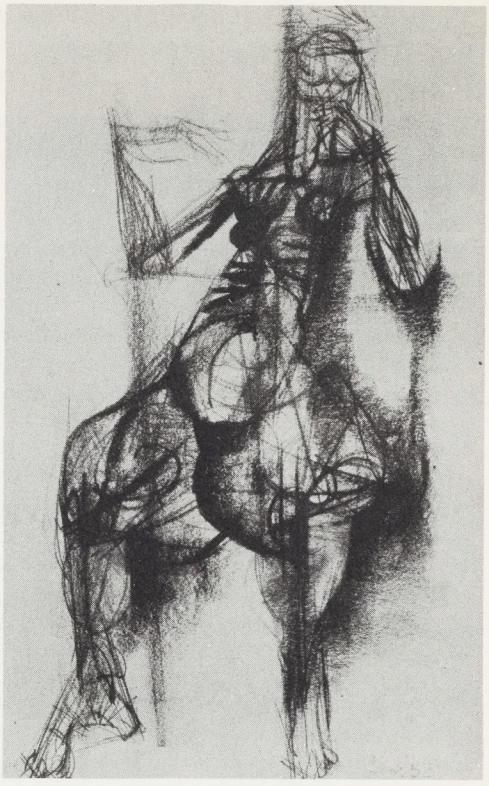
CSFA SUMMER PROGRAM

Registration for the California School of Fine Arts' summer session opens June 30. The session closes August 8. Of especial interest to artists and laymen alike will be a course entitled *Visual Communication* given by school director Ernest Mundt.

The class is described as a critical evaluation of the language of contemporary visual art, as it has emerged from the background of 19th century naturalism through the discoveries of modern art. The course is primarily designed for teachers but open to artists in all fields, and to interested laymen.

Another outstanding course scheduled is *Arts in Architecture.* It will be a cooperative workshop sponsored by the AIA., Artists' Equity, and CSFA, and coordinated by Ernest Mundt. Discussions, group and team experiments with models and mock-ups, reports and evaluations planned to lay the foundations for the realization of art in architecture are included. The course will be open to a limited number of practicing architects, painters, sculptors and designers. Materials will be supplied by participants.

The silk screen course will be conducted by guest instructor Dorr Bothwell from the faculty of Parsons School of Design. A nationally known serigraphist, Dorr Bothwell, was recipient of the Rosenberg Traveling Fellowship for 1948-49. With the aid of her fellowship Miss Bothwell studied and worked in Paris.



Dick Sears: "*Figure*" (chalk).
CSFA Faculty Show
San Francisco Museum of Art

We note with deep regret the deaths of two of the Art Association's lay members—Mrs. Elystus L. Hayes and Miss Edith Hecht.

REFREGIER MURALS . . .

Here is the reply by the Commissioner of Public Buildings to Ernest Born's letter that appeared in the preceding Bulletin.

"Dear Mr. Born: Thank you for your letter regarding the Refregier murals in the Rincon Annex Post Office in San Francisco. There has been considerable local agitation for and against the removal of these murals. I can assure you, however, that whatever decision is made regarding these murals will be made only after the most careful consideration of all aspects of the case and with the advice of persons competent to pass judgment on such matters. Very truly yours, (signed) W. E. Reynolds, General Services Administration, Washington, D. C."

"A PRIMER OF VISUAL ART"

Ernest Mundt, Director of CSFA, has authored a book called *A Primer of Visual Art,* recently published by Pellegrini & Cudahy, New York: 42 pp.; $3. To quote from the San Francisco Chronicle, the author "has compressed into small space a large fund of data covering a broad field. . . . Mr. Mundt makes refreshingly good sense about the complex problems of typography, textiles, industrial design, architecture, sculpture, photography, drawing and painting."

The book contains 76 simple two-inch-square line drawings and accompanying text. The author's vision, states his reviewer, is a fresh one, and his story explicit.

IN REPLY

The article by Henri Lenoir in the SFAA Bulletin, February-March, 1952 issue, is one of the best I've seen explaining how artists can arrive at a valuation for their products. I've tried to explain the same thing many times to those embarking on the stormy seas of a life given to esthetics. Like all things in our economic system—it is the old law of supply and demand that controls values.

How can an unknown expect to sell a work of art for $250 because he feels his work is "just as good" as the work of a well-known artist? The demand is not there. The well-known probably has not enough supply so he can afford to keep prices high.

The emotional reasons for unknowns putting high prices on their work (or I should say, unrealistic prices) is something else again. Most artists are expressing egos; this is the urge that produces art. Naturally these expressions are very important to the creator so the monetary valuation is exaggerated because the works have a high personal valuation to the artist. It is true that great art has come from the same urge but unfortunately the law of supply and demand has still been the only real method of pricing anything realistically. Merit has nothing to do with popularity—but popularity has *everything* to do with price—whether it be Martin and Lewis, Sugar Ray Robinson, Norman Rockwell, or Picasso.

As a dealer who has seen William Keiths drop in value and Dong Kingmans increase, and at the same time Picasso, Matisse, Ingres stay high in value for years, I have come to the realization that though schools of painting gain and lose favor, a few great things remain in great demand and therefore demand great prices.

M. Lenoir, I agree; beginners should not price themselves out of the market and a stimulating profession.

—RICHARD GUMP

THE NEW GROUP

The following report from Carmel concerns that locality's new art and gallery group:

For years Carmel has had a reputation as an art center, but artists, art teachers and critics coming into Carmel from other areas where the arts flourish have usually been dismayed when they viewed the work on display in the town. Carmel has not been subject, at least not until lately, to the major influences in American contemporary art. Of the elder artists few have been affected by anything later than the Impressionists. The exhibits have been distinguished by their mediocrity and by repetition of interpretation.

A year ago a few of us formed the nucleus of a group of painters, sculptors and graphic artists. *The New Group,* as we call ourselves, is not devoted to any one contemporary approach. We are concerned with the artist who expresses an individual conception.

Artists from Monterey and the Big Sur area have joined us. Erica Franke, Ephraim Doner, Margaret Millard, Sam Colburn, Elwood Graham, Barbara Stevenson, Richard Lefton, Sam Harris, Virginia Blair, Jean Kellogg and Fred Klepich were some of the earliest members.

In our first show the media ranged from the black and whites, through oil, watercolor, wood, tin, plaster, paper, clay and mosaic. There were abstractions in oil and in sculpture, and many other approaches. But there was no work submitted in which the only concern was a reproduction of the physical surface. If there was any common denominator for the paintings, it was the use of the picture area as a space to be completely activated.

Our first show was held in the ballroom of the Millard residence in the Carmel Highlands. Public reaction to our idea and to our work was such that we were encouraged to open our own gallery, which is located in Monterey. We hang group shows as well as one man exhibitions. The work has consistently expressed a sensitive and personal conception. We have no formal organization, nor do we pay dues.

We keep our gallery open through the sales of our work and that of others. We raise our own funds. Recently we all contributed small paintings and drawings to the gallery to be sold at no higher price than twenty-five dollars. Occasionally we show work from outside the Monterey Peninsula so the public may see what is done elsewhere. We recently exhibited contemporary Italian artists and Eastern printmakers. Photography from this area has been shown.

We consider it important and gratifying that our work is sold to residents of this area who are interested enough in good contemporary art to buy it. Before our gallery opened, sales to our own citizens were few and visitors to this rugged coast were faced with potboilers of the restless sea and cypress trees types of painting.

We members of the *New Group* feel we have shown there is vitality in art in this region—we intend to keep it that way.

—SAM COLBURN

ART ASSOCIATION NOTES

From the President:

As the newly-elected president of the San Francisco Art Association, it is my earnest desire to work in close harmony with its members and with the faculty, students and alumni of the California School of Fine Arts. Only by our joint endeavors can we obtain the best results for the Association, the school, and the community.

We have a solemn obligation to keep faith with all those who have worked so hard before us. We must, above all, justify the trust that has been imposed upon us by endeavoring to have an outstanding school and organization.

I am proud to join in and encourage, through the art association, the city's reputation in matters of the artistic. A city is known for its wealth and population but it becomes famous through its culture.

—FRANCIS V. KEESLING, JR.

We welcome artist members **Jack Davis, Martin Metal** and **John M. Saccaro;** and associate artist members **Kay Blue** and **Jean Kellogg;** and lay members **Mr.** and **Mrs. John S. Curran.**

Of particular interest to Association members is the announcement of the publication of "*Modern Artists in America.*" The anthology is the first biennial documenting modern art in the United States. To appear in series form, the First Series is devoted to events of the previous two art seasons, reproductions, modern painters and sculptors reports, and includes a transcript from San Francisco of "The Western Round Table on Modern Art", previously published by the Art Association. *Modern Artists in America,* First Series, bound, retails at $5.50 and may be ordered from the publisher, Wittenborn and Co., 38 E. 57th St., N. Y.

An afternoon reception honoring Dr. Roger Manvell, Director of the British Film Academy, was held at CSFA on May 2. **Robert Katz,** director of the School Film Workshop, introduced Dr. Manvell. After the reception the British film authority presented his lecture with films at the San Francisco Museum of Art.

"*Aperture*—a quarterly publication devoted to serious thinking in Photography," appeared May 1. Edited and published by artist member **Minor White,** format designed by Ernest Louie, the first edition of the 32 page journal contained outstanding photographs and two articles, one by **Nancy Newhall**—"The Caption"; and the other by Minor White, "Exploratory Camera". Subscription rates are $4.50 per year.

LETTER TO THE EDITOR

Dear Editor: Reading in the *Bulletin* the list of names of artists to be represented in the *Pflueger Memorial Publication,* I could not help noticing the total absence of many of Mr. Pflueger's friends and Art Association artist members, now deceased, namely — Gottardo Piazzoni, Helen Forbes, Rinaldo Cuneo, Lucien Labaudt, Matthew Barnes, Ray Boynton and many others. I am very surprised that the SFAA artists have so quickly forgotten their predecessors.

—MARCELLE LABAUDT

We print this letter because it expresses a valid theory that the Artists' Council considered and rejected because it desired the *Pflueger Publication* to represent SFAA art of today, therefore only living members' names were submitted to the vote of selection.



William Quandt, Jr.—photographic mural.
CSFA Faculty Show
San Francisco Museum of Art

THE MEMBERS EXHIBIT!

In the current exhibition, "*Fifteen Americans*", at the Museum of Modern Art in New York, artist member **Edward Corbett,** 1951 Rosenburg Fellow and former CSFA instructor, is represented with a series of paintings and charcoal drawings. In the review of the show in *Art News* Corbett is mentioned as "the most interesting new artist in the exhibition." The N.Y. Times says: "his small paintings approach poetic, oriental suggestiveness." **Clyfford Still,** former instructor at CSFA, and **Mark Rothko,** former guest instructor, are two of the fifteen Americans in the exhibition.

Artist member **Frans Wildenhain** is represented at the National Ceramic Exhibition in Wichita, Kansas, and at the 1952 Festival of Contemporary Art at the University of Illinois. His sculpture took first prize in the 18th Annual Western New York Exhibition. The School for American Craftsmen exhibition at Harvard University displays his work in Robinson Hall under the auspices of the Harvard School of Design.

From Pasadena comes word that artist member **Leonard Edmondson** has received three awards for color etchings: a purchase prize for "*Isolation of Attitude*" from the Northwest Printmakers Annual; a Second Honorable Mention for "*Cumulative Activity*" from the American Color Print Society Annual; and a purchase award for "*Heralds of Inquiry*" from the Brooklyn Museum Annual. The Whitney Museum of American Art exhibits in its 1952 Sculpture, Water Color and Drawing Annual a gouache by Edmondson, "*Experience of Meaning*".

Included in the 1952 *Book of Knowledge Annual* is a section titled "*The Painter's Craft*", written by artist member **Henry Rasmusen.** The book is composed of a group of articles selected from the forthcoming revised edition of the well-known young peoples' encyclopedia, published in New York.

Artist member and CSFA alumnus **Jerry Opper** had two prints accepted for the Second International Biennial of Contemporary Color Lithography at the Cincinnati Art Museum. One of these prints was selected for the Travelling Section, to be distributed to American and European museums by The American Federation of Art. Another of Jerry Opper's color lithographs is part of the current Brooklyn Museum Fifth National Print Annual.

In the Brooklyn Museum's 1952 Print Exhibition and in the Whitney Museum's Sculpture, Watercolor and Drawing Exhibition, artist member **Robert S. Neuman** is represented with a lithograph and water color.

"*Sculpture for the Garden*"—April 8—May 3—was displayed an exhibition in San Francisco's Gump Gallery showing the use of modern sculpture in outdoor living. Designed as patio areas, the gallery exhibited works by artist members: **Harry Crotty, Cecelia Graham, Fenton Kastner, Keith Monroe, Ernest Mundt, Stefan Novak, Blanche Phillips, Robert Thomas, Everett Turner, Ramsey Wieland, Bob Winston**—and **Florence Swift** who displayed a group of her garden placques. Together with the sculpture show was a group of new water colors by **Robert McChesney.**

In April the Rotunda Gallery had an exhibition by artist member **Alexander Nepote.**

San Francisco's city budget this year includes an item of $10,000 for the production costs of the 1952 Art Festival, and an additional $2,000 for the purchase of work judged by authoritative opinion to be the best in the visual arts. The Art Festival is a community project that attracts 200,000 viewers each year.

Associate artist member **Joseph A. Oneto** had an exhibition of his paintings, "*San Francisco at Night*", at the California Palace of the Legion of Honor Museum, through May 18.

During May artist member **Otis Oldfield's** oils are on exhibit at the Rotunda Gallery. The Eleventh Annual Pacific Coast Ceramic Exhibition at the same gallery lists artist member **Ralph Du Casse** and former CSFA student **Edwin Cadogan** on its jury for selection.

CSFA student **Bryon McClintock** has had a print accepted in the Brooklyn Museum Fifth National Print Annual. The exhibition will show at the San Francisco Museum May 8—May 31. Along with 25 contemporary graphic artists, McClintock's work will be exhibited by Brooklyn Museum in folio for fall distribution.

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